DOCUMENT RESUME

ED 442 161 CS 510 350

AUTHOR	Flynn, Rosalind
TITLE	"Anne of Green Gables": A One-Act Musical Based on Lucy Maud Montgomery's Novel. Cue Sheet for Teachers.
INSTITUTION	John F. Kennedy Center for the Performing Arts, Washington, DC.
SPONS AGENCY	Department of Education, Washington, DC.
PUB DATE	1994-00-00
NOTE	10p.; Additional funding provided by The Kennedy Center Corporate Fund and The Morris and Gwendolyn Cafritz Foundation.
AVAILABLE FROM	http://artsedge.kennedy-center.org/cuesheet/theater.html.
PUB TYPE	Guides - Classroom - Teacher (052)
EDRS PRICE	MF01/PC01 Plus Postage.
DESCRIPTORS	Audiences; Class Activities; Cultural Activities; Novels; Playwriting; Secondary Education; *Theater Arts
IDENTIFIERS	*Anne of Green Gables; Drama in Education; Montgomery (Lucy Maud); *Musicals

ABSTRACT

This performance guide is designed for teachers to use with students before and after a performance of the one-act musical based on Lucy Maud Montgomery's novel, "Anne of Green Gables," with music by Richard DeRosa and book and lyrics by Greg Gunning. The guide is designed to help teachers foster students' appreciation of theatre, dance, and music. The activities involve students in high-level thinking skills, accommodate differing learning styles, and draw connections to various parts of the curriculum. The guide, called a "Cuesheet," offers five activity pages for students. Materials for teachers address using the reproducible student activity pages and offers background information on author Lucy Maud Montgomery, Prince Edward Island (where the story takes place), on theatre conventions, adapting the novel into a musical play, and on audience collaboration. They also list resources about Lucy Maud Montgomery. Students' reproducible activity pages include a story synopsis, a look at the characters in the play and how actors double roles, lines from the play and character insights, items from the Victorian era, and the role of imagination in the theatre and in the character Anne. (SR)

Reproductions supplied by EDRS are the best that can be made
from the original document.

ED 442 161

"Anne of Green Gables": A One-Act Musical Based on Lucy Maud Montgomery's Novel. Cue Sheet for Teachers.

by Rosalind Flynn

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☐ This document has been reproduced as received from the person or organization originating it.

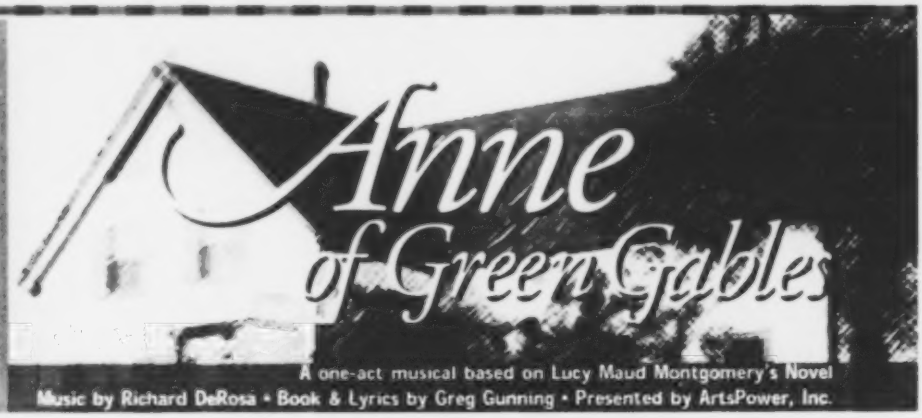
☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

BEST COPY AVAILABLE

CS 510 350

CUE SHEET For Teachers


Anne of Green Gables
A one-act musical based on Lucy Maud Montgomery's Novel
Music by Richard DeRosa • Book & Lyrics by Greg Gunning • Presented by ArtsPower, Inc.

Welcome to *Cuesheet*, one of a series of performing arts resource guides published by the Education Department of the John F. Kennedy Center for the Performing Arts, Washington, D.C. *Cuesheet* is designed to help teachers foster students' understanding and appreciation of theater, dance, and music. The activities involve students in high-level thinking skills, accommodate differing learning styles, and draw connections to various parts of the curriculum.

This Cuesheet contains:

For Teachers, pages 1–3

- Information for Teachers on the use of student activity pages
- Background Information on people, places, and ideas, and Resources about Lucy Maud Montgomery.

For Students, pages 4–8

- Five reproducible activity pages

Cuesheet contains many questions and activities. Pick and choose those that best suit your purposes and time constraints.

This *Cuesheet* is designed for students to use independently, in pairs, small groups, or as a whole class.

Information for Teachers

Using the student activity pages: Synopsis, Characters, Listen for These Lines, Look for These Things, Use Your Imagination.

The reproducible student activity pages are designed as a series of communications (letter, FAX, postcard, etc.) written by an *Anne of Green Gables* enthusiast to a friend who has moved away. The text and activities alert students to events and songs in the play, characters, dialogue, lyrics, themes, objects, and how theatrical problems are solved.

Each activity section has two components: something to do before the performance and suggestions for follow-up after the performance.

The activities involve students in reading, recalling, predicting, categorizing, imagining, discussing, using background knowledge, thinking visually and creatively, and building vocabulary.

The activities can be done individually or cooperatively. Each can serve as an impetus for classroom discussion or as a theme to explore through writing, drama, or visual art.

The Kennedy Center

Background Information

Lucy Maud Montgomery

Lucy Maud Montgomery, author of the novel *Anne of Green Gables*, was born on Prince Edward Island, Canada, in 1874. Her mother died when Maud (she was called by her middle name) was only 21 months old. Her father left her to be raised by her maternal grandparents when he moved off the island in search of work. He never returned.

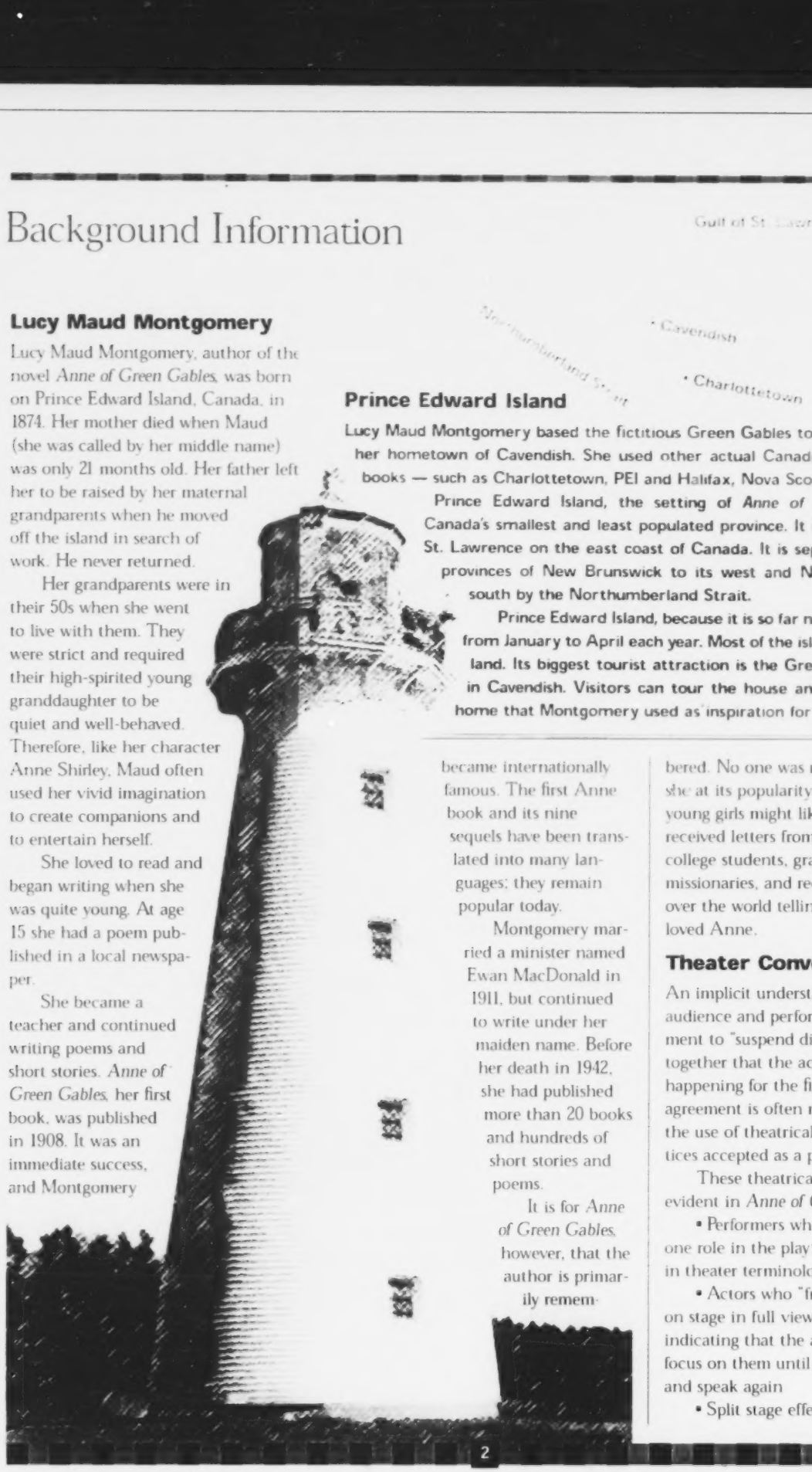
Her grandparents were in their 50s when she went to live with them. They were strict and required their high-spirited young granddaughter to be quiet and well-behaved. Therefore, like her character Anne Shirley, Maud often used her vivid imagination to create companions and to entertain herself.

She loved to read and began writing when she was quite young. At age 15 she had a poem published in a local newspaper.

She became a teacher and continued writing poems and short stories. *Anne of Green Gables*, her first book, was published in 1908. It was an immediate success, and Montgomery became internationally famous. The first Anne book and its nine sequels have been translated into many languages; they remain popular today.

Montgomery married a minister named Ewan MacDonald in 1911, but continued to write under her maiden name. Before her death in 1942, she had published more than 20 books and hundreds of short stories and poems.

It is for *Anne of Green Gables*, however, that the author is primarily remembered. No one was more surprised than she at its popularity. She thought that young girls might like her story, but received letters from school boys and college students, grandparents, monks, missionaries, and red-headed people all over the world telling how much they loved Anne.



Prince Edward Island

Lucy Maud Montgomery based the fictitious Green Gables town of Avonlea on her hometown of Cavendish. She used other actual Canadian locales in her books — such as Charlottetown, PEI and Halifax, Nova Scotia.

Prince Edward Island, the setting of *Anne of Green Gables*, is Canada's smallest and least populated province. It lies in the Gulf of St. Lawrence on the east coast of Canada. It is separated from the provinces of New Brunswick to its west and Nova Scotia to its south by the Northumberland Strait.

Prince Edward Island, because it is so far north, is ice-bound from January to April each year. Most of the island is rural farmland. Its biggest tourist attraction is the Green Gables House in Cavendish. Visitors can tour the house and grounds of the home that Montgomery used as inspiration for Anne's home.

Theater Conventions

An implicit understanding between audience and performer is the agreement to "suspend disbelief," to pretend together that the action is real and is happening for the first time. This agreement is often maintained through the use of theatrical conventions (practices accepted as a part of playmaking).

These theatrical conventions are evident in *Anne of Green Gables*:

- Performers who play more than one role in the play: Called "doubling," in theater terminology
- Actors who "freeze" in position on stage in full view of the audience, indicating that the audience should not focus on them until they begin to move and speak again
- Split stage effect: The technique

4 BEST COPY AVAILABLE

of using two sides of the stage for scenes that occur simultaneously in different locations

• Actors who speak to imaginary characters in order to provide the audience with necessary information

• Actors who play the spirits of dead characters

• Because this is a musical play, performers sing individually and together. The audience accepts the notion that these people "spontaneously" break into song. The songs provide information, reveal inner thoughts of the characters, and move the action forward. They also create mood.

Adapting the novel into a musical play

Readers familiar with the novel *Anne of Green Gables* should be aware of several differences evident in this stage adaptation. Because it is a touring production for school audiences, it is an extreme capsulation of the novel. With a running time of only 55 minutes, the adaptors had to make choices about which events and characters to include and which to exclude.

• While the novel covers five years of Anne's life, the play covers only several days. The play uses dream sequences to touch upon events that occur in the novel, but are too lengthy to treat fully on stage. For example, in Anne's school dream sequence, she goes to college, wins a scholarship, and becomes a teacher. All of these events, that unfold over many pages in the novel, are treated briefly in one musical scene.

• In both the novel and the play, Anne calls a person with whom she has a special connection or relationship a "kindred spirit." Her friend Diana is her foremost kindred spirit in the book. In the play, Matthew receives that honor.

• Anne's red hair is integral to her character in the novel. According to ArtsPower, the producer of this show, Anne's red hair will only be mentioned if an actress who has red hair or is willing to dye her hair red is cast as Anne.

If your students have read Montgomery's novel, you may want to discuss other variations in the book and the play. Focus on trying to imagine why the playwrights made certain artistic choices when adapting this story for the stage.

Audience Collaboration

Theater is a collaborative art which requires the work of many people — playwright, director, designers, actors, and the final collaborators — the audience. Therefore, students should know that the audience is an important part of every theatrical performance. A play is prepared for an audience, but the audience needs to be prepared for its part, too.

Help prepare your students to pay close and quiet attention during the performance. Encourage them to laugh and applaud at appropriate times, but stress that their job is to watch and listen. There are good reasons for this:

• plays take longer to unfold than 30-minute television programs; that means that to appreciate plays fully, it is necessary to pay attention to what the actors say and do

• other members of the audience who are listening and watching closely are easily distracted

• actors in a play are in the same room as the audience and are therefore affected by audience behavior. Unexpected noise and activity can destroy their concentration

Part of the success of any live performance rests on how well the audience does its part.

Resources

Lucy Maud Montgomery wrote a series of Anne books. Look for: *Anne of Green Gables, Anne of Avonlea, Anne of the Island, Anne of Windy Poplars, Anne of Ingleside, Anne's House of Dreams, Chronicles of Avonlea.*

Video recordings: *Anne of Green Gables, Anne of Avonlea.* Sullivan Films, Inc. in association with Canadian Broadcasting Corp., PBS/Wonderworks. Written, produced, and directed by Kevin Sullivan. Walt Disney Home Video, 1993.

Sound recording: *Anne of Green Gables.* 8 sound cassettes. Washington, D.C.: Audio Book Contractors, 1980.

About Lucy Maud Montgomery:

Kindred Spirit: A Biography of L.M. Montgomery, Creator of Anne of Green Gables by Catherine M. Andronik. New York: Atheneum, 1993.

Maud: The Life of L.M. Montgomery by Harry Bruce. New York: Seal Bantam Books, 1992.

"It all began with Anne" by Molly Colin. *Publishers Weekly*, Oct. 19, 1992.

The Kennedy Center

James D. Wolfensohn, Chairman
Lawrence J. Wilker, President
Derek E. Gordon, Associate Managing Director, Education

Anne of Green Gables

Based on Lucy Maud Montgomery's novel
Music by Richard DeRosa
Book & Lyrics by Greg Gunning
Produced by ArtsPower, Inc.

CUE SHEET

Writer: Rosalind Flynn. **Editors:** John C. Carr, Lynne Silverstein. **Design:** Paul Dupree Communications. ©1994 The John F. Kennedy Center for the Performing Arts

This project is funded in part through the support of the U.S. Department of Education, the Kennedy Center Corporate Fund, and The Morris and Gwendolyn Cafritz Foundation.

BEST COPY AVAILABLE

October 14, 1994

Dear Chris,

Remember how we loved those Anne of Green Gables specials that were on TV? And after we watched them, we read all the Anne books? Well, the other day I got to go to the theater and see a musical play of Anne of Green Gables! It was presented by ArtsPower, Inc. of Ridgewood, New Jersey. How I wish you still lived here so you could have gone with me!

But guess what? ArtsPower is a touring theater company, and they are going to perform the show in your town! I just knew you'd want to go, so I decided to write and tell you some things about it!

First of all, the play is a one-act musical based on the book. That means that some of the characters and events in the play are the same as in the book, but some things have been changed or left out. I guess they couldn't fit everything from a 300-page novel into an hour-long play.

So, here's what happens in the play. I cut out this synopsis from the program. (Oh, by the way — all the musical numbers are in bold print.)

Your friend,
Terry

Synopsis

It is the early 1880s. In a town called Avonlea on Prince Edward Island in Canada, a train conductor talks to a young girl sitting at his train station. She is an orphan waiting to be picked up by the elderly Mr. Matthew Cuthbert. He and his sister Marilla are going to adopt her. Her name is Anne Shirley, and she loves to talk and **"Imagine."**

As she waits, she imagines a scene from her unhappy days at the orphanage. She was treated poorly by the Headmistress and by two people who only wanted to adopt her to make her their servant. They called her a **"Problem Child."**

Shy and quiet Mr. Cuthbert is surprised to find a girl waiting for him at the train station. He and Marilla had requested a boy orphan. Mr. Cuthbert takes Anne home anyway.

At the same time, Mrs. Rachel Lynde, the town gossip, visits Marilla. Rachel warns Marilla about the dangers of adopting orphans while Anne tells Matthew everything she imagines about her new life in Avonlea. Both Anne and Rachel are known for **"Talkin' Too Much."**

Matthew and Anne arrive at the Cuthbert house, Green Gables. Anne is told that she will be sent back to the orphanage in the morning. Because Matthew has heart problems, Marilla wants a boy to help with the farm work. However, Matthew protests and Anne is permitted to stay for a testing period.

On a visit, Rachel insults Anne by saying she's homely and an orphan. Anne loses her temper, insults Rachel, and must be convinced to apologize.

Anne's imagination runs wild when she thinks about her first day at school. She dreams up schoolmates, Gilbert and Diana, and her teacher. All of these characters take part in Anne's imagination of her years of success in school. They call her **"The Smartest Girl in Avonlea."**

The morning of Anne's first real day of school, Marilla discovers that her amethyst brooch, which Anne liked, is missing. Anne says that she tried the pin on, but put it back. Marilla accuses Anne of lying and sends to her room until she tells the truth. Anne is heartbroken at the thought of missing school.

Matthew goes to the General Store to buy Anne a dress with **"Puffed Sleeves."** He is too shy to ask for it at first. He buys many things before he gets what he really came shopping for.

Anne invents a confession that she lost Marilla's brooch. Marilla tells Anne to pack her bags. Just then, Rachel arrives with the sad news that Matthew has died of a heart attack. She tries to hurry Anne off to catch the train back to the orphanage. However, Marilla realizes that she needs Anne and her vibrant imagination to stay at Green Gables, especially now after the loss of her brother.

BEST COPY AVAILABLE

Characters

October 15, 1994

Dear Chris,

So, how many characters did you count in that synopsis? There are only four actors in *Anne of Green Gables*, but there are eleven roles. All performers, except the one who plays Anne, "double" on roles.

- How do you think the actors will change roles quickly, and how will the audience know when an actor is playing a different role?
- Why do you think the production company has actors double on roles instead of hiring eleven actors?

I'll give you the names of the three characters played by actors who double on roles. Try to guess which of these seven other roles each of them also plays:

Train Conductor
Woman at Orphanage
Headmistress of Orphanage
Diana
Man at Orphanage
Gilbert
Teacher

Actor who plays MATTHEW CUTHBERT also plays: _____

Actor who plays MARILLA CUTHBERT also plays: _____

Actor who plays RACHEL LYNDE also plays: _____

After the performance, you can see if you guessed right! Hint — you may be surprised!

I have to go finish my homework now. I'll add to this tomorrow.

Your friend,

T.
Terry

BEST COPY AVAILABLE

TO: Chris
FROM: Terry
DATE: October 16, 1994
NUMBER OF PAGES: 1

Listen for these Lines

Dear Chris,

I'm back again! Last night I was thinking about some of my favorite lines from the play. I decided to type them up on the computer and get you to think about them, too.

Anne: Which would you rather be: divinely beautiful; dazzlingly clever; or angelically good?

That's a tough one! What do you think and why? Ask your friends. Write back and tell me.

Headmistress: (sings) You're a problem child! You're a dreamer, a trial, a pain, you're a pest!

The Headmistress calls Anne a problem child because she daydreams, reads, writes, and talks too much. Things sure have changed since the 1880s!

I made a list of what might make somebody call a kid a "problem child" today. I'll send you my list if you'll send me yours.

A 1990s Problem Child:

Matthew: Maybe we need her more than she needs us.

It turns out that Matthew was right. Does it seem strange that a shy old man and his strict and sensible sister might need a child in their peaceful lives? An energetic, talkative, imaginative young girl?

How do you think that their lives might change for the better? Talk it over with a friend and fill out this chart.

MATTHEW AND MARILLA CUTHBERT	
Life at Green Gables BEFORE Anne	Life at Green Gables AFTER Anne

After the performance, think about whether you would change or add to any of your ideas about these lines. Do you have favorite lines that I didn't include?

I'm tired so I'll sign off! I've got more to add tomorrow! Until then!

Your friend,
Terry

BEST COPY AVAILABLE

Look for these Things

Dear Chris,

I just finished a report on Queen Victoria, who lived from 1819 to 1901. Since Anne of Green Gables takes place during the Victorian era, I got my stickers and stamps out to decorate this postcard in the style of a Victorian greeting card. Look closely — I even used pictures of some things seen or mentioned in the play:

Strychnine
A Girl in the Glass (a mirror)
Butter Churn
Footbridge
Chrysanthemum
Watch or listen for these things when you go to the play. You may need to look up a few of them in the dictionary. I did — especially "Furbelows!"
After the performance, let me know if my list and pictures helped you understand more about that time period. Hope so! Gotta catch the bus to school now. Guess who?

Gables
Horse and Buggy
Carpetbag
Puffed Sleeves
Amethyst Brooch
Furbelows
Pick-Ax
A Straw Hat

RIDGEWOOD
OCT 17
1994

Chris Shirley
1234 Northumberland Road, NW
Washington, DC 20002

BEST COPY AVAILABLE

Use Your Imagination

October 18, 1994

Hi again, Chris!

Since Anne uses her imagination all the time, I thought I would challenge you to do the same. Imagine that you are the director of this play. There are two scenes that happen in Anne's mind, but you have to show them on the stage:

Anne remembers the people at the orphanage who ordered her around and said mean things to her.

Anne imagines the teacher and two classmates she will meet in school. Together they sing and act out Anne's dreams of a successful future.

Before you go to the play, think about how you could show clearly that these scenes happen in Anne's imagination. Remember, you can use music, lights, sound effects, voices, costumes, scenery, furniture, and objects (props).

After the performance, compare your ideas with those of the director of Anne of Green Gables.

Well, I hope all that I sent you makes you eager to see Anne of Green Gables. Write back soon and tell me what you think!

Your friend,
Terry

P.S. You could also write to the people who presented the show, if you want. Address your letter to: Kennedy Center Youth and Family Programs, Washington, DC 20566.

BEST COPY AVAILABLE